

or performance classes enrich students' lives beyond introducing them to unfamiliar performance techniques and cultural practices.

Dor turns to administrative and directorship aspects of ensembles in Chapter 5, which he titles "Path-finding Agency of Administrators and Ensemble Directors." The chapter sheds some fresh light on the responsibility and agency of administrators and ensemble directors, challenging the latter to discover opportunities for innovation and advancement and reasserting their ability to influence and transform performance activities at their institutions and beyond. As director of the University of Mississippi (Ole Miss) African Drum Dance Ensemble, his observations and opinions about the role of administrative and directorship agency in shaping identities of ensembles hold value that may only be gained through firsthand experience and knowledge. Scholars and departments offering or considering developing world music ensembles within their curriculums will find these four chapters very informative and inspiring.

Overall, Dor, in *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective*, does an excellent job of studying an important but unexplored subject. As an ethnographic, theoretical, and methodological resource, the work is unmatched and has relevance to contemporary ethnomusicology and related fields. Scholars, ensemble directors, and administrators will find the book useful. The book opens avenues to further exploration of its subject and presents insightful ideas upon which to expand. Indeed, it lays the groundwork for thought-provoking commentary and future research.

Damascus Kafumbe, Middlebury College

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East African Hip Hop: Youth Culture and Globalization. Mwenda Ntarangwi. 2009. Chicago: University of Illinois Press. appendix, glossary, index, 176 pp.

The theoretical framework of this book is the study of hip hop in Eastern Africa as a tool of agency and subjectivity to illustrate the social issues affecting the youth. More specifically, Ntarangwi touches on how hip hop artists express social themes such as: African identity, economic policies, political establishment, education, poverty or health. Thus, the author explains the impact of globalisation and how neoliberalism has affected hip hop by shaping the collective and individual experience in Eastern Africa. Ntarangwi examines the impact of hip hop by interviewing artists, attending live performances, and studying the lyrics of hip hop artists from Uganda, Kenya and Tanzania.

This book is written as a narrative in which the study of globalisation and hip hop merges through song lyrics and daily events in people's lives. For instance, Ntarangwi explains the use of *boda boda* (motorcycle) and taxicabs in Kampala as a paradox to explain the impact of globalisation in Eastern Africa (80). Later, the author links the impact of globalisation in hip hop culture to narrate how a taxi driver took him to a music store and found the CD of Bebe Cool in which the song "Skiliza" (listen in Kiswahili) accuses Eastern African countries of being disunited (85).

The book is divided in six chapters: Chapter 1 discusses the agency of the artist to denounce the impact of globalisation through his/her music; Chapter 2 examines the dichotomy between "the self and the other" in reference to both the global influences in Eastern African hip hop and African identity in postcolonial times since the 1990s; Chapter 3 analyses the participation of female rappers in hip hop culture as a challenge to patriarchal and misogynist messages by some of their male counterparts; Chapter 4 examines the problems of privatisation and globalisation in hip hop culture in Eastern Africa; Chapter 5 provides insight into the promotion of safe sex in hip hop music as a way of dealing with the pandemic of HIV/AIDS; and Chapter 6 is a conclusion on the sociocultural reality of the youth in hip hop culture in Eastern Africa.

In Chapter one Ntarangwi argues that hip hop is a product of globalisation and, at the same time, a medium to criticise globalisation. In other words, globalisation as a form to conquest cultural and political boundaries with both technology in terms of accessibility to websites, radios or home studio; and subaltern studies to express the lives of people excluded, marginalised or dispossessed (2). Thus, the author claims that the hip hop singer suffers an asymmetrical social reality between the subaltern and the elite (3). At the same time, Ntarangwi claims that hip hop became privatised by the same artists using home studios and broadcasting their self-produced music on local and national radio stations (13). Thus, hip hop transcends national and regional boundaries through the personal use of music technology by the hip hop singers and later promotion by private media companies. The author explains that globalisation has a boomerang effect in hip hop musical culture in Eastern Africa given that global hip hop (American hip hop culture and R&B) is promoted in national radio stations and later is re-enacted by hip hop artists with the use of their vernacular language and some new samples based on local music (17).

Chapter two examines the concept of African identity in relation to "the Self and the Other". According to the author, there are three issues to consider: the contrast between Eastern African hip hop music industry and the western music industry; vernacular and traditional music as opposed to modernity and hip hop; and the cosmopolitan and transcultural identities in hip hop influences (20). With regard to the comparison between Eastern African hip hop and the west, hip hop lyrics are related to social issues in the subaltern society. In reference to the asymmetrical relationship between traditional national music and hip hop, the hip hop singers claim that African music was reserved for the elders; and radio plays R&B or European pop music or hip hop for the youngsters (23). In Eastern Africa, due to the influence of cosmopolitan music

mentioned above, they change the lyrics in Kiswahili producing a new musical culture assimilated from global sounds. That is a new and emergent movement happening around the globe which significantly, in Eastern Africa has led to the use of piracy in music. That led to the devastation the national music industry. On the other hand, tradition has survived in hip hop due to the rhyming and the rhythm pattern in their mother tongue is rooted in local-African sensibilities (26). In other words, the hip hop from the USA imported in the 1990s was reshaped and localised through the use of national languages and traditional forms of rhyming in Eastern Africa. Finally, the form in which cosmopolitanism and transcultural identities in hip hop has marked Eastern Africa has been reflected in the form of dressing by the youth.⁵

Chapter three discusses the contested social discussion of female hip hop artists in Eastern Africa to their male counterparts. The author mentions two main hip hop composers: Wahu in Kenya and Zay B in Tanzania. Wahu is critical about the persuasion of men by their wealth to dominate and intimidate women's identity (49). Wahu's musical performance is used to denounce the patriarchal dominant assumptions in which hip hop culture is surrounded. Thus, Wahu uses hip hop as a tool of expression for women's experience in Kenya. For instance, she reclaims women's agency to have protected sex as to raise ethic values based on egalitarian rights. According to the author, hip hop culture places men and women in two social distinct categories, "a common phenomenon in many African indigenous cultures" (62)⁶.

In Chapter four there is a description of how "democratisation in Africa is completely detached from the lives of people" (67). According to Ntarangwi, political power is dominated by the elder generation, but hip hop is represented by the youth and expresses their frustrations in using politics as a tool of social domination (70). Professor Jay [a hip hop artist] claims the turn of Tanzania into imitating western culture through technology but the state does not offer the basic needs to their population such as education, medical aid or the right to have a dwelling. In addition, hip hop singers write lyrics about the international debt and privatisation of their countries; as a form of protest against the domination of the local industry by western multinationals. Therefore, such artists denounce national politics and neo-colonialism caused by the impact of globalisation in Eastern Africa (89).

Chapter five discusses the politics of HIV/AIDS and sexuality in the hip hop culture. For instance, Circute and Jo-el (two hip hop singers) distributed condoms to their fans in Nakuru and advised them against unprotected sex (93). Therefore,

⁵ The hip hop rappers normally wear a range of specific clothes such as white t-shirts or baseball hats turned backwards. In addition, another form of assimilating the cosmopolitan hip hop culture in Eastern Africa is by adopting certain icons from the black consciousness such as: Malcom X as international icon: and the Mau Mau movement in Kenya against the white settlers. Therefore, the cosmopolitan identity of hip hop in Africa attempts to contrast the use of international and national symbolic political figures.

⁶ Moreover, Ntarangwi explains that some male artists emphasise such gender distinction even with religious texts such as the "Adam and Eve" biblical story reconfigured into local traditional roles (64).

there is a public discourse in hip hop contrary to the Catholic Church campaigns against condom use because sex is considered dirty and unChristian (97). Later, the author denounces the lack of information about the problem with the pandemic by the governmental institutions in Eastern Africa (104)⁷.

In chapter six, there is a brief conclusion about the sociocultural reality in hip hop youth culture in Eastern Africa with regards to musical performances and song texts as a reflection of the impact of globalisation and neoliberalism in the local identity since the 1990s (115). Thus, the postcolonial experience in hip hop culture is shaped by the contact with western pop music in contrast to the national social problems addressed by the hip hop artists. Ntarangwi shows that globalisation is not only about the relationship between the urban and rural in Eastern Africa but also about how the culture has adopted certain behaviours such as dressing with loose clothes influenced by American hip hop culture.⁸

In sum, this book offers a perspective on the social context in which the hip hop culture in Eastern Africa transpires. However, Ntarangwi has focused on the intertextual study of hip hop lyrics and globalisation rather than on the musical aspect of the hip hop youth culture. It would have been interesting to provide insight into the use of musical samples in Eastern African hip hop and how it has been influenced by global sounds. There has not been a study of the music itself but rather a study of its social context. In addition, Ntarangwi's book does not show how the musical performances are constructed to transmit the social issues or how the recording processes of some albums have been influenced by the impact of western or global sounds.

Luis Gimenez, Rhodes University

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⁷ Professor Jay's song *Msinitenye* expresses the solidarity to people affected by the HIV/AIDS. Finally, Ntarangwi explains that in the puritan concept of sex and acceptance of the body, women tend to be claimed guilty and is not adhered to men's promiscuity (112).

⁸ Equally important, the author emphasises the use of local culture for rhyming and rhythmic patterns that are influenced by the linguistic constructions of local or national languages in Eastern Africa.